

# Guitar Initial

All to be performed *mf* with RH fingering: *im* (or *mi*), *apoyando* or *tirando* at examiner's choice unless otherwise stated, ♩ = 60.

Major scales of C and G (range of a fifth from tonic to dominant)

Minor scale of A (range of a fifth from tonic to dominant)

Phrygian scale on E (i.e. all notes natural, including F) (1 octave; with RH fingering: *p*; *tirando*)

C major scale

♩ = 60

8

G major scale

♩ = 60

8

A minor scale

♩ = 60

8

Phrygian scale on E

♩ = 60

8

C major arpeggio

♩ = 60

8

G major arpeggio

♩ = 60

8

A minor arpeggio

♩ = 60

8

# Guitar Grade 1

All to be performed *mf* with RH fingering: *im* (or *mi*) unless otherwise stated.

Scales to be performed at ♩ = 100; arpeggios to be performed at ♩ = 80.

Major scales of C and G (1 octave; apoyando or tirando at examiner's choice)

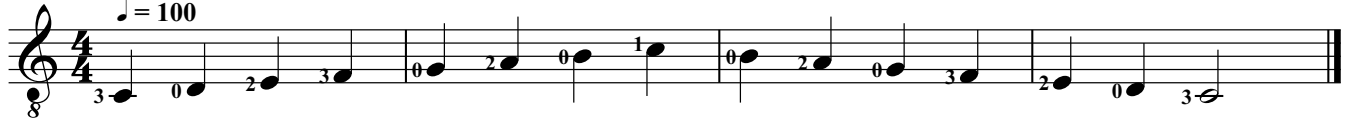
Major scale of F (1 octave; with RH fingering: *p*; tirando only)

Dorian scale on D (all notes natural, including B) (1 octave; with RH fingering: *p*; tirando only)

Arpeggios of C major, and E minor starting on the 4th string (1 octave; tirando only)

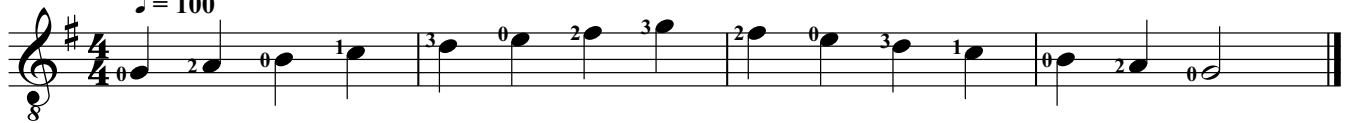
C major scale

♩ = 100



G major scale

♩ = 100



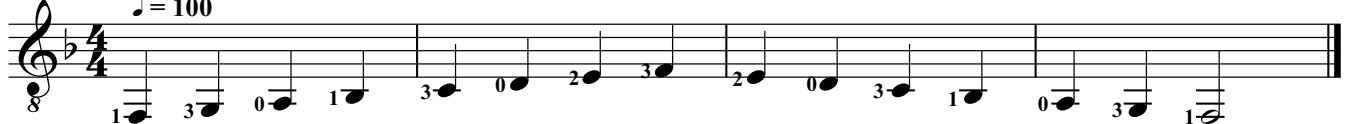
Dorian scale on D

♩ = 100



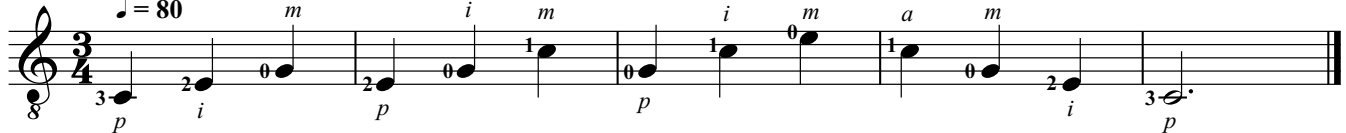
F major scale

♩ = 100



C major arpeggio

♩ = 80



E minor arpeggio

♩ = 80





# Guitar Grade 3

All to be performed *f*, *mf* and *p* in straight and swung rhythms. RH fingering: *im* (or *mi*) and *ma* (or *am*)  
 Scales: apoyando or tirando at examiner's choice; scale in broken 3rds, arpeggio and exercise: tirando.  
 Scales to be performed at ♩ = 72; arpeggio at ♩ = 60; half barré exercise at ♩ = 60.

- Major scale of C (two octaves)
- Minor scales of D, in natural and harmonic and melodic forms (two octaves)
- Major scale of C in broken thirds (1 octave)
- Diminished arpeggio on A (1 octave)
- Half Barré exercise

C major scale  
 ♩ = 72

D natural minor scale  
 ♩ = 72

D harmonic minor scale  
 ♩ = 72

D melodic minor scale  
 ♩ = 72

C major scale in broken thirds  
 ♩ = 72

Diminished arpeggio on A  
 ♩ = 60

Half barré exercise  
 ♩ = 60

# Guitar Grade 4

All to be performed *f*, *mf* and *p* in straight and swung rhythms. RH fingering: *im* (or *mi*) and *ma* (or *am*)

Scales: *apoyando* or *tirando* at examiner's choice; arpeggios: *tirando*.

Scales to be performed at ♩ = 84; arpeggios to be performed at ♩ = 54 (all in quavers).

Major scales of E and A (two octaves)

Minor scale of B, in natural and harmonic and melodic forms (two octaves)

Arpeggios of D major and B minor (two octaves)

Dominant 7th arpeggio in the key of D, starting on A (two octaves)

A major scale

♩ = 84

E major scale

♩ = 84

B natural minor scale

♩ = 84

B harmonic minor scale

♩ = 84

B melodic minor scale

♩ = 84

D major arpeggio

♩ = 54

B minor arpeggio

♩ = 54

Dominant seventh arpeggio in D

♩ = 54

# Guitar Grade 5

All to be performed *f*, *mf* and *p* in straight and swung rhythms. RH fingering: *im* (or *mi*) and *ma* (or *am*). Tone: *norm.* and *pont.*  
Scales: *apoyando* or *tirando* at examiner's choice; arpeggios, scale in 3rds and Full Barré sequence: *tirando*.

- Major scales of B♭ and F (two octaves)
- Pentatonic major scale on C (two octaves)
- Arpeggio of B♭ major (two octaves)
- Dominant 7th arpeggio in the key of E♭, starting on B♭ (two octaves)
- Major scale of B♭ in thirds (one octave)
- Full Barré sequence

B♭ major scale

♩ = 96

F major scale

♩ = 96

Pentatonic major scale on C

♩ = 96

B♭ major arpeggio

♩ = 60

$\frac{1}{2}CV$

Dominant seventh arpeggio in E♭

♩ = 60

B♭ major scale in thirds

♩ = 72

Full barré sequence

♩ = 60

*i m a*

CI

CIII

CV

CVII

CIX

# Guitar Grade 6

All to be performed *f*, *mf* and *p* in straight and swung and triplet rhythms. RH fingering: *im* (or *mi*) and *ma* (or *am*) and *imam*.  
 Tone: *norm.* and *pont.* and with a change of colour (*norm.-pont.-norm.*) throughout the scale.  
 Scales: *apoyando* or *tirando* at examiner's choice; arpeggios and scales in 3rds: *tirando*.  
 Scales to be performed at ♩ = 100; arpeggios and scales in 3rds to be performed at ♩ = 80.

- Major scales of C (2 octaves) and G (3 octaves)
- Minor scales of C (2 octaves) and G (3 octaves), in natural and harmonic and melodic forms
- Major arpeggios of C (2 octaves) and G (3 octaves)
- Minor arpeggios of C (2 octaves) and G (3 octaves)
- Diminished 7th arpeggios on C (2 octaves) and G (3 octaves)
- Dominant 7th arpeggios in the keys of F, starting on C (two octaves) and G, starting on D (3 octaves)
- Major scales of C and G in 3rds (2 octaves)
- Chromatic scale in octaves, starting on G (1 octave)

C major scale

♩ = 100

C natural minor scale

♩ = 100

C harmonic minor scale

♩ = 100

C melodic minor scale

♩ = 100

G major scale

♩ = 100

# Guitar Grade 6 continued

## G natural minor scale

♩ = 100

III VII X XII X

## G harmonic minor scale

♩ = 100

III VII X XIII X

## G melodic minor scale

♩ = 100

III VII VIII XII X

## C major arpeggio

♩ = 80

CV

## C minor arpeggio

♩ = 80

III VII III

# Guitar Grade 6 continued

G major arpeggio

$\text{♩} = 80$

III VII XII VII III

G minor arpeggio

$\text{♩} = 80$

III VI X VI III

Diminished 7th arpeggio on C

$\text{♩} = 80$

III IV V IV III

Diminished 7th arpeggio on G

$\text{♩} = 80$

1 4 7 10 13 16 19 22 25 28 31 34 37 40 43 46 49 52 55 58 61 64 67 70 73 76 79 82 85 88 91 94 97 100

Dominant 7th arpeggio in F

$\text{♩} = 80$

II V II

Dominant 7th arpeggio in C

$\text{♩} = 80$

CIII VII XII VII CIII

C major scale in 3rds

$\text{♩} = 80$

0 2 4 5 7 9 11 12 14 15 17 19 21 22 24 25 27 29 31 32 34 35 37 39 41 42 44 45 47 49 51 52 54 55 57 59 61 62 64 65 67 69 71 72 74 75 77 79 81 82 84 85 87 89 91 92 94 95 97 99 100



# Guitar Grade 7

All to be performed *f*, *mf* and *p* in straight quavers and swung rhythms and triplet rhythms.  
 RH fingering: *im* (or *mi*) and *ma* (or *am*) and *imam*. Tone: norm. and pont. and with a change of colour (norm.-pont.-norm.) throughout the scale. Scales: apoyando or tirando at examiner's choice; arpeggios and scales in 3rds: tirando.  
 Dynamics: *crescendo* (ascending) and *diminuendo* (descending).  
 Scales to be performed at  $\text{♩} = 112$ ; arpeggios and scales in 3rds to be performed at  $\text{♩} = 92$ .

- Major scales of D (2 octaves) and A (3 octaves)
- Minor scales of D (2 octaves) and A (3 octaves), in natural and harmonic and melodic forms
- Pentatonic major scale on D (2 octaves)
- Mixolydian scale on A (i.e. major scale with flattened 7th (G $\flat$ )) (3 octaves)
- Major arpeggios of D (2 octaves) and A (3 octaves)
- Minor arpeggios of D (2 octaves) and A (3 octaves)
- Diminished 7th arpeggios on D (2 octaves) and A (3 octaves)
- Dominant 7th arpeggios in the keys of G, starting on D (2 octaves) and D, starting on A (3 octaves)
- Major scales of D and A in 3rds (2 octaves)
- Minor scales of D and A in 3rds (2 octaves)

D major scale  
 $\text{♩} = 112$

A major scale  
 $\text{♩} = 112$

D natural minor scale  
 $\text{♩} = 112$

D harmonic minor scale  
 $\text{♩} = 112$

D melodic minor scale  
 $\text{♩} = 112$



# Guitar Grade 7 continued

## D major arpeggio

♩ = 92

## D minor arpeggio

♩ = 92

## A major arpeggio

♩ = 92

## A minor arpeggio

♩ = 92

## Diminished 7th arpeggio on D

♩ = 92

## Dominant 7th arpeggio in G

♩ = 92

## Diminished 7th arpeggio on A

♩ = 92

## Dominant 7th arpeggio in D

♩ = 92

# Guitar Grade 7 continued

D major scale in 3rds

♩ = 92

II

Musical notation for the D major scale in 3rds. The piece is in D major (two sharps) and 4/4 time. It starts with a second fret barre (II) and consists of 16 measures of eighth-note triplets. The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5, C#5, B4, A4, G4, F#4, E4, D4. The notation includes fingering numbers (1-3) and a final double bar line.

D minor scale in 3rds

♩ = 92

II

Musical notation for the D minor scale in 3rds. The piece is in D minor (no sharps or flats) and 4/4 time. It starts with a second fret barre (II) and consists of 16 measures of eighth-note triplets. The notes are: D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4. The notation includes fingering numbers (1-4) and a final double bar line.

A major scale in 3rds

♩ = 92

Musical notation for the A major scale in 3rds. The piece is in A major (three sharps) and 4/4 time. It consists of 16 measures of eighth-note triplets. The notes are: A3, B3, C#4, D4, E4, F#4, G#4, A4, G#4, F#4, E4, D4, C#4, B3, A3. The notation includes fingering numbers (1-4) and a final double bar line.

A minor scale in 3rds

♩ = 92

Musical notation for the A minor scale in 3rds. The piece is in A minor (no sharps or flats) and 4/4 time. It consists of 16 measures of eighth-note triplets. The notes are: A3, B3, C4, D4, E4, F4, G4, A4, G4, F4, E4, D4, C4, B3, A3. The notation includes fingering numbers (1-4) and a final double bar line.

# Guitar Grade 8

All to be performed *f*, *mf* and *p* in straight and swung and triplet rhythms. RH fingering: *im* (or *mi*) and *ma* (or *am*) and *im am*.  
 Tone: *norm.* and *pont.* and with two changes of colour (*norm.-pont.-norm.* and *pont.-norm.-pont.*) throughout the scale.  
 Scales: *apoyando* or *tirando* at examiner's choice; arpeggios and scales in 6ths/10ths: *tirando*.  
 Dynamics: *crescendo* (ascending)/*diminuendo* (descending) and *diminuendo* (ascending)/*crescendo* (descending).  
 Scales to be performed at ♩ = 126; arpeggios and scales in 3rds, 6ths and 10ths to be performed at ♩ = 100.

- Major scales of B♭ (3 octaves) and F (2 octaves)
- Minor scales of B♭ (3 octaves) and F (2 octaves), in natural and harmonic and melodic forms
- Mixolydian scales on B♭ (3 octaves) and F (2 octaves) (i.e. major scales with flattened 7th (A♭/E♭))
- Major arpeggios of B♭ (3 octaves) and F (2 octaves)
- Minor arpeggios of B♭ (3 octaves) and F (2 octaves)
- Diminished 7th arpeggios on B♭ (3 octaves) and F (2 octaves)
- Dominant 7th arpeggios in the keys of E♭, starting on B♭ (3 octaves) and B♭, starting on F (2 octaves)
- Major scales of B♭ and F in 6ths (2 octaves)
- Major scale of F in 10ths (2 octaves)

B♭ major scale  
♩ = 126

B♭ natural minor scale  
♩ = 126

B♭ harmonic minor scale  
♩ = 126



# Guitar Grade 8 continued

Mixolydian scale on F

♩ = 126

Musical notation for the Mixolydian scale on F in 4/4 time. The scale is written on a single staff with a key signature of one flat (Bb). The tempo is marked as ♩ = 126. The notation includes fret numbers (1-4) and fingering (1-4) for each note. The scale is divided into three measures, with Roman numerals V, X, and V above the notes. The notes are: F4 (V), G4, A4, Bb4, C5, D5, E5, F5 (X), G5, A5, Bb5, C6, D6, E6, F6 (V).

Bb major arpeggio

♩ = 100

Musical notation for the Bb major arpeggio in 4/4 time. The tempo is marked as ♩ = 100. The notation includes fret numbers (1-4) and fingering (1-4) for each note. The arpeggio is divided into three measures, with Roman numerals VI, X, and VI above the notes. The notes are: Bb3 (VI), D4, F4, Ab4 (X), Bb4, D5, F5, Ab5 (VI).

Bb minor arpeggio

♩ = 100

Musical notation for the Bb minor arpeggio in 4/4 time. The tempo is marked as ♩ = 100. The notation includes fret numbers (1-4) and fingering (1-4) for each note. The arpeggio is divided into three measures, with Roman numerals VI, IX, and VI above the notes. The notes are: Bb3 (VI), D4, F4, Ab4 (IX), Bb4, D5, F5, Ab5 (VI).

F major arpeggio

♩ = 100

Musical notation for the F major arpeggio in 4/4 time. The tempo is marked as ♩ = 100. The notation includes fret numbers (1-4) and fingering (1-4) for each note. The arpeggio is divided into three measures, with Roman numerals V, V, and V above the notes. The notes are: F4 (V), A4, C5, F5 (V), A5, C6, F6 (V).

F minor arpeggio

♩ = 100

Musical notation for the F minor arpeggio in 4/4 time. The tempo is marked as ♩ = 100. The notation includes fret numbers (1-4) and fingering (1-4) for each note. The arpeggio is divided into three measures, with Roman numerals V, VIII, and V above the notes. The notes are: F4 (V), Ab4, C5, F5 (VIII), Ab5, C6, F6 (V).

Diminished 7th arpeggio on Bb

♩ = 100

Musical notation for the diminished 7th arpeggio on Bb in 4/4 time. The tempo is marked as ♩ = 100. The notation includes fret numbers (1-4) and fingering (1-4) for each note. The arpeggio is divided into three measures, with Roman numeral VI above the notes. The notes are: Bb3 (VI), D4, F4, Ab4, Bb4, D5, F5, Ab5.

Dominant 7th arpeggio in Eb

♩ = 100

Musical notation for the dominant 7th arpeggio in Eb in 4/4 time. The tempo is marked as ♩ = 100. The notation includes fret numbers (1-4) and fingering (1-4) for each note. The arpeggio is divided into three measures, with Roman numerals VI, X, and VI above the notes. The notes are: Eb3 (VI), Gb3, Bb3, D4, Eb4 (X), Gb4, Bb4, D5, Eb5 (VI).

# Guitar Grade 8 continued

Diminished 7th arpeggio on F

$\text{♩} = 100$

Musical notation for a Diminished 7th arpeggio on F in 4/4 time. The piece is divided into two measures. The first measure contains three arpeggios labeled I, II, and III, and the second measure contains two labeled II and I. Fingerings are indicated by numbers 1-4 below the notes.

Dominant 7th arpeggio in B $\flat$

$\text{♩} = 100$

Musical notation for a Dominant 7th arpeggio in B $\flat$  in 4/4 time. The piece is divided into two measures. The first measure contains one arpeggio labeled V, and the second measure contains one labeled I. Fingerings are indicated by numbers 1-4 below the notes.

B $\flat$  major scale in 6ths

$\text{♩} = 100$

Musical notation for a B $\flat$  major scale in 6ths in 4/4 time. The piece is divided into two measures. The first measure contains two arpeggios labeled  $\frac{1}{2}CV$ , and the second measure contains two labeled  $\frac{1}{2}CV$ . Fingerings are indicated by numbers 1-4 below the notes.

F major scale in 6ths

$\text{♩} = 100$

Musical notation for an F major scale in 6ths in 4/4 time. The piece is divided into two measures. The first measure contains two arpeggios, and the second measure contains two. Fingerings are indicated by numbers 1-4 below the notes.

F major scale in 10ths

$\text{♩} = 100$

Musical notation for an F major scale in 10ths in 4/4 time. The piece is divided into two measures. The first measure contains two arpeggios, and the second measure contains two. Fingerings are indicated by numbers 1-4 below the notes.